XUM

FILM

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LIBRARY ASSOCIATION

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BOOKS AND FILM.

THERE was a time when the library was in competition with the chemist's shop, putting out literary aspirin at bargain prices. But that is all changed since it was discovered that "giving the public what it wants" is pretty much a matter of the public taking what it can get. The modern librarian knows that it is still true that a good many people come to the library not for learning but for soporifics, and if he is wise he looks after that section of his audience with patience; but he knows too that the notion of the library as a growing point in the community can only become reality if the library goes out after its audience. Taken by and large, the public is bewildered by the thousands of books and is grateful for a little help from those whose business it is to know all about them. Give a tired man a thriller, and if he likes it he will come back for more; give him a better book within his range of interest and most likely he will come back for more of that too.

This puts a heavy responsibility on the librarian. Whether he sits passively behind a counter, or whether he strikes out boldly to give his institution some form and direction, he cannot avoid influencing public taste. He has accepted the responsibility, and with it the need to keep a couple of jumps ahead of the man in the street.

If that were all, it would be simple enough; and we would soon be so priggishly literary that some other back-to-reality institution would have to be started to save us from ourselves. Fortunately, human affairs are never so neatly sterile. Cutting across the influence of the library are a hundred other influences, of which the most highly organised and in some respects most similar is the moving picture, known in its own more serious literature as "the film."

In this issue the Wellington Film Unit contributes a section which draws some striking parallels between the functions of the library and the functions of the film; or rather, between what libraries do and films might do, for while libraries have won and accepted the responsibility of providing an efficient public service not wholly assessable in terms of cash, the movies are still under the constraint of having to make money.

Both libraries and films operate in the field rather fulsomely labelled cultural, and both provide entertainment and information, though with exactly opposite emphasis. Both exert an influence on public taste which is not the result of direct local effort but of selection—selection of books and of films already prepared by someone else. To this extent at least they are similar, and from that similarity the librarian may draw a lesson and a warning.

While the movie industry is chasing its own tail in search of what the public wants—and often catching up with an excellent film—the libraries have boldly walked out in front and taken their readers with them. As the Wellington Film Unit suggests, at least some of the "front half" of local cinema programmes would benefit from similar action, for the shorts at least are susceptible to a public opinion which might well demand some sort of public direction that would illuminate the community's mind in the way that the libraries do at present.

XUM

GENERAL NEWS.

Wanganui.

Miss A. M. Blackett, in her annual report, records a most satisfactory year. The issues have increased from 196,501 to 212,909. The numbers of subscribers and junior members show an approximately proportionate increase. The great bulk of the members of the junior library are now on the free list. War Library Service has been carried on from the Public Library, as the district centre, the Waiouru Military Camp Library being the principal point of service. Arrangements are complete for the housing of the Teachers' Library of the Wanganui Education Board's district and of books allocated to the local centre of the New Education Fellowship by the Trustees. Deposits of libraries of this kind are becoming more frequent and increase contacts between societies and the libraries.

Palmerston North.

Mr. H. Greenwood's annual report shows substantial progress in all departments. Book issues for the year are:—Senior 108,902; junior 58,038; rental 154,492—a total of 321,432, as compared with 258,686 the previous year. Membership at the 31st March, 1941, was 9,699 for all departments, as compared with 7,140 twelve months earlier. A striking feature of the report is a net increase of 579 junior members during the year, bringing the total at 31st March, 1941, to 2,582. Mr. Greenwood's records in connection with the Rental Department "the success of this Department has placed the fiction section on a profit-making basis and has enabled the Free Department to spend its book allocation on a good class of general literature." The library has played its full part in the War Library Service, and in addition to sending books in to headquarters has supplied military camps and the R.N.Z.A.F. Station at Ohakea with books directly. A library Extension Service has been formed, representative of local societies, etc.

Annual Reports.

It is hoped that as many libraries as possible will forward their Annual Reports to the Hon. Secretary for notice in "NEW ZEALAND LIBRARIES," and to provide material for the issue of sets of comparative statistics and perhaps a model sheet of statistics which it may be recommended that libraries should attach to their reports.

Otago University.

Mr. J. Harris records in *Notes and Accessions* for March 1941, that an index to the *Otago Daily Times* has been kept in the Library since 1939. The Editor would be interested to hear of other daily papers indexed by libraries in this way. The *Wellington Evening Post* has been indexed by the Wellington Public Libraries for some years.

"Books in Dunedin."

At a recent meeting of the Central Executive Committee, the Secretary was authorized to lend the film "Books in Dunedin" to any responsible body asking for it. Articles dealing with this film will appear in our June issue.

Personal.

Mr. John Stringleman, assistant, Canterbury Public Library, Christchurch, resigned recently in order to enter the Fleet Air Arm, and will leave New Zealand shortly.

Miss Joyce Chapman has been appointed a junior assistant at the Canterbury Public Library, Christchurch.

Miss Joy Phillips has been appointed a junior asistant at N.Z.L.A. headquarters.

Mr. K. G. Mawson, A.L.A., Wellington Public Libraries, a former Secretary of the Wellington Branch, is now in camp training for service overseas.

Industrial Training.

An article by Mr. R. Russell Munn in the March 1941 issue of the *A.L.A. Bulletin*, page 133, is entitled *The Responsibility of the School Library in Industrial Training.* The article is a short report of a study made possible by a grant from the Carnegie Corporation of New York.

Library Association Record.

The Library Association Record for February, 1941, in its editorial headed *Libraries Underground*, discusses the problem of shelter libraries.

Lt.-Col. J. M. Mitchell, C.B.E., F.L.A.,

The Library Association Record and the *Library World* for February, 1941, carry obituary notices of Col. Mitchell. Col. Mitchell's work for libraries is well known, in particular as Secretary of the Carnegie United Kingdom Trust and one of the laymen who have been most helpful to libraries in Great Britain in recent years.

Dr. Ernest A. Baker, F.L.A.

We regret to record the death on 11th January of Dr. Ernest A. Baker, former Director of the School of Librarianship, London. Dr. Baker is perhaps best known to members of the Association through his published work. It was he who set on foot a project for a *Guide to Best Fiction*, and apart from his writing on professional subjects, he is well known for his *History of the English novel.*

New South Wales.

We have received from the Public Library of New South Wales a fourteen-page foolscap pamphlet entitled *Suggestions for the use of a Library Period in Schools*, which is available from the Association's Library on loan.

War Library Service.

The Officer in Charge of the Country Library Service, Mr. G. T. Alley, recently issued an urgent appeal to librarians to concentrate on quality rather than quantity in the books sent forward. This applies more particularly to books. On the other hand, periodicals of all popular and useful types are urgently needed. Boxes for packing purposes are also required. If petrol or kerosene cases can be used for forwarding collections to main centres, it will be greatly appreciated. Mr. Alley also appeals to librarians to make use of the monthly Return of Books collected, which makes the work very much easier on the receipt of the books. Supplies of forms are available from the Country Library Service, Parliament Buildings, Wellington, C.1.

Children's Librarians' Certificate.

Council has sanctioned an important modification in Part I of the syllabus for the Children's Librarian's Certificate. The stipulation regarding possession of the Elementary Examination of the Library Association (London) is to be waived in the case of a limited number of suitable applicants. These applicants will be required to give an undertaking to take at a later stage either the Elementary Examination or the appropriate sections of any course in library training which may be established by the New Zealand Library Association. The stipulation regarding period of service in a recognised library still stands, and for the purpose of Part I graduates will *not* be exempted from the Elementary Examination. Not more than ten applicants will be admitted to the course under this arrangement, and their applications must be in the hands of the Hon. Secretary not later than 31st May, 1941, when *all* applications for admission to the course this year must be received. Forms of application will be sent upon request to the Hon. Secretary, New Zealand Library Association, P.O. Box 1529, ellington, C.1.

FILMS IN THE COMMUNITY'S SERVICE.

A special section contributed by the Wellington Film Unit.

FILMS ABOUT OURSELVES.

Anyone who peddles ideas for a living, his own or someone else's, soon gets to feeling that the public is always right, and as often as not he is straightaway written off by his friends in any other line of intellectual business as a potboiler or hypocrite.

Yet this old showman's saying not only speaks the truth, but speaks up for democracy too, as the experience of libraries in New Zealand, especially in recent years, makes clear. The library patron, like the patron of the movies, takes what he can get and on the whole he likes it. But to act as though giving the public what it wants consists of giving it more of what it already has, is both arrogant and out of line with the facts. When libraries got better books and went out to tell their readers that they had them, the readers took to the new books with zest—not all in a rush, it is true, but in numbers large enough to justify the touch of imaginative leadership which provided the opportunity. Librarians put faith in the idea that culture is not something one has by Divine right, but is a state that may be acquired by anyone of normal intelligence who is given the chance and the incentive.

This is the point of similarity and of difference between organised film distribution and organised book distribution which is of more importance than the obvious resemblances. Books are stored and are issued to the public; so are films: films serve a large audience, and so do libraries: films demand a complex organisation for their distribution; books do too: and

both provide entertainment and instruction. But over and above these is the possibility and the need for direction, answerable to the people themselves, of two of the most potent cultural influences in the world to-day. There is of course a faint smell of propaganda about the suggestion that the agencies of culture should be directed to any particular end, but the answer to that is that libraries, while coming alive and acquiring a general sense of direction, have stood clear of charges of vested interest by the simple expedient of giving their readers all the facts and letting common sense take its course. To the extent that censorship does not operate in libraries, these publicly directed institutions do ensure, not that the public shall go any particular way, but that it shall have at hand the material to make its own decisions. That, to most people, is complete justification for control on behalf of those who, willy-nilly, will be influenced by what they read in the libraries.

The movies are down a different alley. Like the libraries they influence the public taste—probably to a larger extent. But unlike the libraries they must make money, and they owe no duty to the public but to be on tap cheaply and often. This is not to deny moral standards or any sense of public duty in the film trade, but suggests only that what it makes and shows must be trimmed to the safe and narrow limits of what it is known will not offend any section of the audience. In effect, feature films can deal frankly and dramatically only with subjects well past the peak of general interest, tailing along behind the leaders of public opinion, doing their best and by no means unimportant work in consolidating feeling and understanding about matters that the more up-and-coming members of the community have long taken for granted.

In such non-controversial matters as the less intimate decencies of family life and the love-thy-neighbour aspects of employer-employee relationships, the films have piled up a creditable performance. But nearly always what they say is sicklied o'er by their "official" view that our society is, and is necessarily and immovably, fixed in its present shape—or, rather, the shape of the day before yesterday.

A striking example may be found in one of Metro-Goldwyn-Mayer's recent Dr. Kildare series, in which a sharp and pleasurable shock is induced in the audience by the unexpected discovery that an accomplished surgeon is a negro. Even in New Zealand, where colour-consciousness is at fairly low ebb, so firmly established are the movie conventions of no controversy that such a simple incident appears remarkable.

For this, while the feature films are made outside the country and for a world market, there is no remedy but the individual one of total abstinence or, more realistic, of wise shopping for one's film entertainment, and critical appraisal of pictures seen. Those who take their pleasures seriously will be able, while giving their minds and feelings a cheap ride at the cinema once or twice a week, to reject the patter of the guide and form their own conclusions.

That, however, is no solution for those who want only to relax, the sort of people the librarians came out to meet and help with such success, the bulk of us in the community, in fact, the people who take what they can get. Somebody, surely, has a duty to us, and since the film trade is occupied with its own box-office affairs, the onus is upon ourselves as it was in the case of organised book distribution.

There are two complementary ways of tackling the problem. The one is for the community itself to take on the production and distribution of its own short "interest" films through an organisation no more difficult to set up than the library system; and the other is to enlist the support of the film exhibitors themselves. The experience of the libraries at least tends to suggest that the shaping of a policy in regard to matters of opinion is best handled by some body answerable to the public, and not restrained by considerations of profits from relaying information about community activities, good and bad. As things stand at present, it is not only desirable, but necessary that the community as a whole and as individuals should be brought somehow to a realisation of the appearance and the effects of its corporate activities, so that the old divisions of "we" who are pushed around, and "they" who do the pushing, can be merged in the reality of a community which does not govern itself by proxy but in person.

The experience of those who have handled official "propaganda" films is that theatre managers welcome material of local appeal if it is reasonably well produced, and any community really serious about the business of enlightening itself about its own activities must enlist the sympathetic interest of this section of its members which sells 500,000 tickets-to-the-pictures every week.

As Mr. Cornes suggests on another page, the job is not finished there, however whole-hearted the support from exhibitors whose main interests are naturally centred elsewhere. Only a few years ago Mr. Cornes showed himself that there was a huge untapped audience for specialised film programmes, and since that time such bodies as the Shell Unit and the Dominion Museum in Wellington have shown by the extraordinary total of attendances at their screenings that that audience still exists. For that matter the Library Associaion has found it out for itself with its own film "Books in Dunedin."

All that is needed to put "interest" films about ourselves away out in front with the libraries is a touch of the imaginative leadership that took the libraries there. The public will do the rest, because the public is always right.

—*E. S. ANDREWS.*

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Grierson, J., "Dramatic Interpretation," and E.S.A., "Presenting the World to the World," National Education, April, 1940.

WHAT FILMS ARE.

The inventors who made the cinematograph aimed at reproducing completely what was before their cameras. Inventors still strive towards better sound and colour, stereoscopy and smell, but film makers are not much interested.

What a film maker does, is to organise certain aspects of the subject before him into a narrative in sound and moving picture. The principles of film construction are thus comparable to those of literature. But, perhaps fortunately for the cinema, the principles were worked out in their own right, and the connection with literature seen later.

The job of making a film falls into three main sections: scripting, shooting and editing. The script is a link between film and literature, and the script writer must have the film editor's requirements in view, and limit himself to ideas which can really be conveyed in film.

The film editor has to work with shots, which are cumbrous things compared to words, and usually the equivalent of a sentence or two. The shot is a length of film taken at one running of the camera: one moving picture. A film is built up by the editor from hundreds of such shots. He can alter the length and order of the shots he is given, reject shots altogether, and borrow shots from other films. He cannot alter the content of the shots he is given, but he can alter their context. The more perfect his work is, the less conscious will his audience be of its existence.

It is probably rare for a film editor to be acutely conscious of principles when he is working, just as it is rare for a speaker or writer to fit his words into a visualised grammatical framework, but when intuition boggles, the framework is useful. Three main principles of film editing can be classified: rhythmic, metric, and intellectual. Or to put it less classically: movement, footage and subject.

Under the first heading we consider the movements which take place within the shots, and how they can be matched from shot to shot. If a train passes from left to right in one shot, then it must also pass from left to right, or nearly so, if it appears in the next shot.

A shot of a mob of sheep pouring downhill beside a creek is greatly strengthened by cutting in a brief close-up of a waterfall in the creek. "Pouring down" is emphasised.

Suppose that in a sequence on the building of a stack we have one shot of a man pitching sheaves up from a cart, repeating the same operation many times over, and a similar shot of the man on top of the stack receiving the sheaves and passing them on, and another shot of the third man who receives the sheaves and beds them down. To edit this sequence in the most simple way, we would first examine the end of the first shot, find the frame where the first man has lifted a sheaf as high as he takes it, and cut the film at that frame. We would then examine the beginning of the second shot, and cut it at the beginning of the second man's movement. Then when the two shots are joined and projected, the effect at the join will be that the first man will pitch up a sheaf, which the second man receives and passes on. It will not of course be the identical sheaf, but it will look like it. The work will go with a swing, and the join will not be noticeable.

In sequences with small movement, the *rhythmic* consideration is to get the centre of interest at the end of one shot to match in position and direction of movement the centre of interest at the beginning of the next. Thus

the eye of the spectator will move steadily over the screen through each sequence.

Under the *metric* heading we consider the lengths of the shots. In the stack-building example we would consider how many cycles of operation to retain in each shot. The minimum would be a single operation in each shot, so that we would follow one sheaf up the line from the cart to its final position in the stack, and then perhaps repeat the sequence. The length of shots used would depend on the cutting tempo required in that part of the film. The length of a shot may depend on the movement within it, on cutting tempo, or on the length of time required to see as much as is necessary of its subject.

Under *intellectual,* is considered the most effective order of the shots according to their subject.

If the editing is correct in these three ways, but the result looks wrong when projected, then it is wrong. The three headings do not cover all considerations.

These basic principles of film editing may seem exclusive to the cinema, but they also apply in literature. In metric cutting, the tendency is towards shots of constant length, with exceptions where emphasis is wanted. The same will be found to apply to sentences in literature, both prose and verse. A magnificent example of the rhythmic cross-cutting of scenes, sympathetic in movement, is to be found in the first half of the Player's speech in Hamlet.

Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear: for lo! his sword,
Which was declining on the milky head
Of reverend Priam, seemed i' the air to stick:
So, as a painted tyrant, Pyrrhus stood,
And like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region, so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammer fall
On Mars's armour forged for proof eterne
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.

"Senseless Ilium" crashing in sympathy with the fall of Priam, is just the same technique as our example of the sheep and waterfall. Later examples in the same passage, such as the comparisons between Pyrrhus' pause and the calm before the storm, and between his sword strokes and the Cyclops' hammers the film cannot easily do, because it lacks satisfactory equivalents of *as* and *like* and never . . . *with less remorse than.*

Sound does give the possibility of putting in conjunctions verbally as a part of "commentary," when the conventions allow the use of the detached voice, but this is rather a crude device, and the film must either develop its own set of conjunctions for these purposes, or leave analogy and simile alone.

The imaginative use of sound — speech, natural sound and music— gives endless possibilities of modifying the contexts of picture shots, and given adequate apparatus, sound can be edited in much more detail than picture. But even in this department we find that literature, notably Flaubert's "Mme. Bovary," has already made fair use of the possibilities.

The exercise of making image by image translations of literary passages into film form will be found to teach unwritten volumes about films and literature and human thought.

—*JAMES HARRIS.*

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EDUCATIONAL FILMS IN LIBRARY SERVICE.

"Educationalists start at the wrong end. They ask what should be done and do nothing, when they should ask what can be done, and do much."

—*John Grierson, 1935.*

The Dunedin Branch of the New Zealand Library Association has produced a film on the work of libraries. This is a good example to other branches; but there remains the job of showing such films as widely as possible if the

public is to be interested and instructed.

In the cities this should not be difficult—especially where, as in Wellington, both Library and Museum have halls fitted for projection.

It is to the subject of screening to country audiences that I could perhaps most usefully contribute here. Briefly, the suggestion is that the travelling vans of the Country Library Service should each carry a 16 mm. sound projector as well as books, and show in the country halls where the libraries are usually housed.

In the years 1934 and 1935—those dear depression days beyond belief—I conducted such an itinerant film service, and was greatly assisted by the co-operation of schools and school committees. Because I think that such co-operation could be most useful again, I venture to quote my experience.

In each country place the school children advertised the show by printed programme, and sold the printed tickets. The school in return got a third of the proceeds over and above the hall hire. The usual takings (adults 1/-, children 6d.) were £3 to £5, but ranged to £10 or so—for example, typical weeks:—April 23-28, 1934, West Southland: Drummond, £6/8/-; Fairfax, £3/10/-; Orepuki, £5/5/-; Tuatapere, £3/6/-; Clifton, £4/12/-; Otautau, £4/16/-. April 8-13, 1935, Piako, Auckland: Mangatawhiri, £4/15/-; Waitakururu, £5/11/-; Kaikeri, £6/15/-; blank evening; Te Hoe, £4/5/-; Tahuna, £3/18/-.

Where and when screenings could be kept going thus on five or six evenings per week, it was usual to take about £20 per week, and in parts, such as Central Otago, well over £100 per month. And although this project, as a whole, was not profitable (mainly because of costs of travel and transport) I believe that in the case of the Country Library Service a similar scheme would be self-supporting, or at least pay the salary of a projectionist to travel in the van with the librarian. The Library would have certain advantages over the private operator, namely (1) travelling and transport would be costless, as the van travels anyway—here, at any rate, two travel as cheaply as one; and (2) that the preliminary visit, which I found usually necessary to arrange bookings with hall secretary, school and school committee, would not be needed here, where the itinerary is already regularised.

Film Supply.

In addition to films dealing directly with library interests, many other sources would be needed, and are now available—some of the best of them are free. For example, "Shell" would doubtless supply copies of Arthur Elton's excellent films.

Moreover, exchange could be saved in the purchase of films from abroad by bartering N.Z. Government productions for foreign—as Wellington Film Institute in 1939 obtained "Reformer of Nature," the life of Michurin, great plant-hybridist, from the Soviet Government. Perhaps through such exchange with the U.S. Government we may even some day see "The River"; and possibly, from increased recognition of the need, get a central distributing film library to arrange such things.

Chances for Co-operation.

It is possible that such film-screenings in co-operation with country schools would offer an opportunity to the recently appointed Superviser of Teaching Aids of the Education Department. The projectionist himself might have some school library training, and, supposing that the Country Library Service contemplated such extension of its work, he might advise the schools on the best expenditure of their share of proceeds—on books. Doubtless also the country tutors and study-circles of the W.E.A., the School Dental Clinics, and the Medical Officers of the Health Department, already using film in a hard fight against diphtheria and consumption among the Maoris, would both give and receive assistance. A helpful approach such as this would invite help from Women's Division and Women's Institute, and go far to promote greater sympathy between town and country.

—*J. J. S. CORNES.*

SCHOOLS' SECTION.

THE SCHOOL LIBRARIAN.

By C. Nelson Maclean, Librarian, Collegiate School, Wanganui.

[The following article has been written by a schoolmaster, and for convenience and brevity, he writes only of "masters" and "boys." But he has the temerity to hope that some at least of his remarks will be applicable to Girls' Schools as well, and he knows that many women

are doing most valuable work for the Libraries of their Schools.]

ANY SCHOOL — ANY DAY.

The Headmaster: Oh, Mr Smith, as Mr Jones is leaving at the end of this term, I wonder if you would mind taking over the Library? I'll ask him to tell you all about it.

Smith: Er—yes, certainly, Sir, of course.
Exeunt both, hurriedly.

The success of a School Library depends more on the Librarian than on almost any other factor. The Librarians in ordinary Public Libraries can do much to make them alive and to tempt the public to read more and to read usefully, but, in a School, the Library will stand or fall by its Librarian. Often he has to take the initiative to secure premises and funds; he has to convince his governing body that the Library is not merely a frill; generally he has to organise and control the Library in his meagre spare time; and, finally, he has to encourage its use in the face, sometimes, of indifference and even of hostility. He has no trained staff at his disposal; if he trains his pupils he often has to devote more time to this than would be required if he did everything himself, and then his pupils pass on. But he is generally completely untrained himself.

This is a gloomy picture but the situation is not so hopeles as it sounds. More and more it is coming to be realised that Schools must have Libraries, and good ones at that, and on nearly every staff there is at least one member whose energy and enthusiasm will triumph over these difficulties and who will often produce amazingly successful results. It is the purpose of this chapter to set out what a School Librarian should aim at, and to help with practical advice the man or woman who is just taking over a School Library.

More often than not the task of the newly-appointed School Librarian is, not to create a Library where none existed before, but to take over something that is called a Library and to make it come alive and be useful. If the former task is his he is really fortunate, for he can with a little care avoid the mistakes from which many School Libraries continue to suffer. But if he has to take over an existing Library, though it be a Library only in name, he may find himself saddled with an unsuitable room, possibly ill-lit, ill-ventilated, inadequately furnished, badly decorated, and equipped with inconvenient shelving and little else. If this is so the books will generally match the period. There will be too many old books and unsuitable books, many of them presented by well-meaning benefactors of former days, but now obsolete or merely dull. There will be a great deficiency of the books that should be there for the boys to read. The Librarian cannot afford to be sentimental; he will have to be ruthless; ruthless not only about "dead stock" on the shelves but also about pictures, trophies and other junk that may have been dumped in the "Library" because nobody would tolerate it elsewhere. The Library deserves the best of everything and the Librarian will add to the dignity and usefulness of his office if he makes this quite clear from the start.

At this stage it will be convenient to set out what may serve as a schedule of the duties of a School Librarian. This list of duties is a formidable one and may well appear to be beyond the achievement of any Librarian who is able to devote only his spare time to the work. But that raises a separate problem, which will be discussed later. Here is the list:—

On Appointment.

1. Make a survey of the existing Library accommodation, furniture, equipment and book stock, and of the way in which these are used.
2. Make a survey of the particular needs of the School, having regard to its curriculum, its "out-of-school" activities (clubs, societies and the like), and to its situation in relation to other Libraries.
3. Draw up a planned programme of expenditure in order of urgency to remedy any defects found as a result of the surveys mentioned above.
4. Purge the shelves of "dead stock" and arrange for its disposal by storage, sale, gift, exchange or destruction. This is not simple as nearly every book has to be carefully considered.
5. Rearrange the remaining books on the most suitable plan of classification. The choice of a scheme must take into account the usefulness of making the pupils familiar with the classification that they are most likely to meet in other Libraries later. Also, it is important to consider which system will most clearly reveal the deficiencies of the Library, so that these can be made good.

6. Make lists of the books most urgently required in the different sections. It will be helpful in this respect to consult lists of books recommended by the N.Z. Library Association and also to consult other members of the School staff who are responsible for other activities, both in School and out.
7. Make a Catalogue of the Library—preferably a full reference catalogue under subject headings, with references to portions of books as well as to complete works.
8. Decide on and install a proper issue system. In choosing a system bear in mind the importance of puting as few barriers as possible between the boys and the books.
9. Explore the possibility of obtaining loans of books from other Libraries and organizations to make good deficiences which your own funds cannot meet.

Routine Duties.

1. Study the Reference Catalogues and Book lists specially prepared for School Libraries and plan systematic instead of haphazard buying. This will help you to build up the weaker sections of the Library and help to ensure a steady stream, or at least, a trickle, of new books—an important help in maintaining interest.
2. To arouse interest and stimulate the desire for reading arrange on a special stand weekly displays of books on special topics. Such topics might be: The Navy, New Zealand Industries, Mountaineering, Domestic Architecture, New Zealand Forests, Japan, Russia, Aviation, Dutch Painting, Careers, and so on. But the list is almost inexhaustible.
3. Arrange similar regular displays of prints, photographs, maps, plans, diagrams, charts and the like, either independently of, or in relation to, the topics mentioned above.
4. Arrange and supervise Library Projects, in which a whole class spends a certain number of periods in the Library working on a particular topic, learning to use the Reference Catalogue, to find the information they want in books all over the Library, and to collate afterwards the results of their researches.
5. Act as expert adviser to all the School Societies on books likely to be useful in their activities, e.g., Dramatic, Debating, Photographic, Philatelic, Musical, and so on. The Library could well become the base from which these and other activities develop and expand.
6. Be in the Library at certain times every day to give advice on books, to find out what boys want to read about, and to find out the interests of those who appear to do no reading.
7. Train and supervise classes in the binding and repairing of books. These activities are essential to the economical maintenance of the Library and have the added advantage of providing a handicraft that commands respect because it is really useful. There might also be scope for similar work in Lettering for Books and in designing Show Cards and Posters for use in the Library and elsewhere.
8. Prepare reference books and indexes of magazines and press cuttings, both text and illustrations, for use both in the Library and in the Classroom.

This is, admittedly, an ambitious programme, and it may well be asked, Where is the man or woman to be found who is capable of doing all this work? How is the time to be found? and, Is all this trouble worth while? I shall attempt to deal with these questions now.

It is obvious enough that the post of a School Librarian is a most responsible one. The Librarian should be, ideally, a man or woman of wide culture and catholic tastes. He must understand boys or girls, or both, and must command their confidence and respect. He must not be so brilliant intellectually that he has nothing in common with ordinary people. He must not be addicted to any "-isms." He must have tact and a broad tolerance, but he must also have his standards of taste and judgment and some spiritual ideals. He must have a kind of sixth sense that will enable him to judge what is likely to be the effect of any book on the adolescent mind. He must have the courage to place in the Library books that are frank and outspoken on topics that are not usually discussed in polite society; and he must ban with unfailing certainty the book which, though innocent enough on the surface, is cheap or cynical about the things that really matter. He can do no less, in my opinion. With all these qualities he must know the fundamentals of Librarianship. Is he to be a teacher who has had training in Librarianship, or a librarian who has had training as a teacher?

I have endeavoured to show that he must be a man with a rich and wide experience of life in general and of boys in particular. This suggests that he should be a teacher of some standing and seniority. Given the opportunity, he should be able to acquire, in a few weeks or months, sufficient knowledge of Library routine and practice for the efficient control of a School Library. But years of specialised library training, with all respect to that noble and useful profesion, would not *necessarily* equip him with the qualities of mind and personality which the School Librarian ought to have. He must be a teacher to whom teaching is a vocation and not merely a means of earning a living.

But he must also be a Librarian if he is to make the best use of the material under his hand. If he joins the New Zealand Library Association he will immediately have at his disposal all the accumulated knowledge and experience of a highly trained profession; he can attend its conferences and meetings and draw from them inspiration and the practical help that is so freely given; he can read its publications and can study the manual of which this article is to form part, and other manuals like it. Moreover, it may well be that in the future it will be possible to arrange an annual Summer School, where School Librarians may discuss their problems, exchange their experiences, and receive further help from the profession.

And now, the problem of time. If it is admitted at all that the Librarian's work is both important and exacting, he must be given time to do it, and it neither fair nor efficient to expect him to do it all in his " spare " time. The most practical suggestion is that he should have a certain number of periods definitely entered on his time-table as " library " periods. In these periods he would be able to do much of his " librarian " work, and he could, if necessary, supervise at the same time the work of those pupils who are working independently. But these periods should definitely not be regarded as the " free " periods to which every member of the staff is normally entitled. The large school of the future will probably have a full-time Librarian. This is an idea that should not be lightly dismissed. It is, we understand, a common practice in the United States of America and it will probably come in this country too. Under such a system the scope and usefulness of the School Library could obviously be enormously increased, and, for that very reason, it would be all the more important that such a Library should be under the control of a man or woman of the highest character and attainments. His position would rival that of the Headmaster in influence, and it is not altogether absurd to imagine a school of the future as subsidiary to a Library instead of the library serving as an adjunct to the School. But the danger, if it is one, is not imminent.

Putting idle speculation aside, there may still be some who wonder whether too much is not being made of this Library business. We have muddled along very well in the past; New Zealanders already enjoy one of the highest educational standards in the world; is all this trouble you are asking us to take worth while?

The day is gone, or should be, when a School Library can be regarded merely as a collection of books in which a bookish boy can find something innocuous to read, or as a room to which a few other bold spirits will resort on a wet day to seek relief from boredom when no other amusement is provided. The old conception of a School Library is based on the assumption that the mental development of a boy is adequately provided for in the hours he spends in the classroom and by occasional lectures, which, however admirable they may be in themselves, bear no relation whatever to any pre-arranged policy. It simply is not true now to say that the classroom caters adequately for any boy's mental development. If it did, this would be a different country, for we should have an intelligent democracy really capable of thinking for itself. Here and there a boy is touched or inspired by a chance word from a master in the classroom and takes the first step along the road to an active intellectual independence. But, in the main, masters in the classrom are preparing boys for examinations in certain restricted subjects of academic importance, and, however valuable this process may be, (and personally I believe it is valuable) it is not in any sense a complete education. Most of us will agree that the subjects that hold our real interest in adult life are not the things we learnt in the classroom but the things we found out for ourselves by our own efforts. And it is precisely for this that the well-organised School Library provides the ever-present opportunity. It is not enough merely to have books on shelves: they must be chosen wisely and displayed attractively by somebody whose business it is to know them and to know boys.

Even more important than this, something

more than lip-service must be given to the idea that a boy's mental development goes on during every minute of his waking hours and not merely when he is in school. It should be recognised, even more than it is now, that other topics besides games and sports have claims on a boy's attention in his free time. I do not wish for a moment to belittle the importance and the value of games in the complete development of a boy, but if anything like the thought, the time, the money and the publicity now spent on games were devoted to the other interests that a well-run Library could foster, the results, both in the Schools and in the Dominion as a whole, would be as surprising as they would be beneficial. And for this great work the inspiration, the initiative and the achievement must come from the School Librarian.

Acknowledgement. For some of the remarks on the teacher-librarian and the suggestion about finding time for his work the writer wishes to acknowledge his debt to an article by Mr R. Gill in "A Guide for School Librarians," issued by the Incorporated Association of Assistant Masters and published by the Oxford University Press.

BOOK LIST—May, 1941.

No annotations are given where titles are sufficiently self-explanatory, or for lighter fiction by well-known authors. All prices shown are published prices.

PHILOSOPHY:

Mumford, Lewis.—Faith for living. Secker and Warburg 7/6 1941 172
Considers the underlying moral causes of the present world catastrophe.

SOCIOLOGY:

Cecil, E. A. R., 1st viscount.—A great experiment. Cape. 16/- 1941 341.1
The story of the League of Nations and the reasons for its failure by one of its leading architects.

Dixon, Alex.—Tinned soldier. Cape. 10/6 1941 358.1
Experiences in the Royal Tank Corps between 1919 and 1926.

Fabian Society.—Programme for victory. Routledge. 5/- 1941 320.94
Essays by Cole, Laski, Herbert Read, Ellen Wilkinson and others on the sort of "new order" they would like to see after the war.

Floherty, J. J.—Make way for the mail. Lippincott. 9/- 1940 383
Dramatic picture of the history of the U.S. mails, from pony express to aeroplanes.

Mannheim, H.—War and crime. Watts. 10/6 1941 364
Crime in war-time, "just" and "unjust" wars, and similar problems.

Slater, H.—Home Guard for victory. An essay on strategy, tactics and training. Gollancz. 2/6 1941 355.45
Guerilla warfare discussed by a former staff officer of the International Brigade in Spain.

Williams, Francis.—Democracy's last battle. Faber & Faber. 8/6 1941 320.942
Discusses the problems of reconstruction after the war. The author was until recently editor of the "Daily Herald."

APPLIED SCIENCE:

Drummond, J. C., and others.—The nation's larder and the housewife's part therein. Bell. 2/6 1940 613.2
Series of lectures on nutrition by eminent scientists delivered at the Royal Institution of Great Britain.

New South Wales Forestry Commission.—Producer gas for motor traction. Gratis. 1941 629.25144
Brief, authoritative pamphlet for motor owners.

Savage, Sir W.—Practical public health problems. J. & A. Churchill. 10/6 1941 614
Discusses sewage disposal, drinking water, tinned foods, etc.

Shirlaw, G. B.—Casualty. The training, organization, and administration of civil defence casualty services. Secker & Warburg. 8/6 1940 614.88

Williamson, Henry.—The story of a Norfolk farm. Faber & Faber 10/6 1941 630.1
Experiences of the author in "bringing in" a derelict farm of 240 acres.

FINE ARTS:

Beaumont, C. W.—The Diaghilev ballet in London. Putnam. 10/6 1940 792.8
Reminiscences of the London performances of the famous Russian ballet company.

Crosby, W. F.—Racing small yachts. Macmillan. 6/6 1941 797.14
Analyses actual races, with photographs and diagrams. By the editor of the "Rudder."

Croft-Cooke, Rupert.—The circus has no home. Methuen 12/6 1941 791.3
Entertaining reminiscences of circus life.

LITERATURE:

Blunden, Edmund.—Poems 1930-1940. Macmillan. 10/6 1941 821

Five plays of 1940.—H. Hamilton. 8/6 1940 822.08

Huxley, Julian.—The uniqueness of man. Chatto & Windus. 10/6 1941 824
Essays on a variety of subjects, by a prominent scientist and humanist.

TRAVEL:

Haas, W. H., ed.—The American empire. Cambridge University Press. 24/- 1941 917.3
Authoritative survey of Alaska, Hawaii, the Philippines, the Panama Canal zone and other

outlying territories of the U.S. Discusses resources, opportunities, geographical background, people, economics and special problems.

Landon, K. P.—Siam in transition. Oxford University Press. 10/6 1941 915.9
Survey of social and cultural life in Thailand since the revolution of 1932.

Macdonald, N.—The orchid hunters. R. Hale. 12/6 1940 918.6
Adventures when searching for orchids in Colombia and Venezuela.

Steegman, John.—Cambridge. Batsford. 10/6 1941 914.2
Descriptive handbook, largely architectural. Well illustrated.

Ward, F. Kingdon.—Assam adventure. Cape. 12/6 1941 915.4
An expedition to Southern Assam and Tibet, some of it through unexplored country, in search of rare plants.

BIOGRAPHY:

Gill, Eric.—Autobiography. Cape. 12/6 1941

Gorman, H.—James Joyce. Lane. 15/- 1941

Hughes, Langston.—The big sea. Hutchinson. 10/6 1941
Autobiography of a young Negro poet, including his adventures as a teacher in Mexico, a kitchen-boy in France, a seaman, etc.

Pilsudski, A.—Memoirs of Madame Pilsudski. Hurst & Blackett. 10/6 1940

Tremlett, Rex.—Easy going. H. Jenkins. 10/6 1941
Reminiscences of a journalist, in Africa, England, Germany and elsewhere. Full of good stories.

Wallis, J. F. R.—Thomas Baines of King's Lynn. Cape. 12/6 1941
Life of a 19th century explorer and artist.

HISTORY.

Boothe, Clare.—European spring. H. Hamilton. 10/6 1941 940.53
Witty, satirical picture of drawing-room attitudes in London, Paris and Rome during the "deadlock war" period.

Brittain, Vera.—England's hour. Macmillan. 8/6 1941 940.53
Impressions of England, and particularly London, under the air raids.

Harrison, G. B.—A Jacobean journal; being a record of the things most talked of during the years 1603-1606. Routledge. 16/6 1941 942.06
Intimate social history, by the author of "An Elizabethan Journal."

Hart, B. Liddell.—The current of war. Hutchinson. 12/6 1941 940.53
Review of the military situation by the leading British expert.

Hodson, J. L.—Through the dark night. Gollancz. 12/6 1941 940.53
Pen pictures of the war in France, at Dunkirk, and in England, by a war correspondent.

FICTION:

Bentley, Phyllis.—Manhold. Gollancz. 9/6
Historical novel of 18th century Yorkshire.

Fedorova, Nina.—The family. Collins. 8/6
Reactions of a group of Europeans who lived in Tientsin during the Japanese invasion of China.

Fox, P. H.—Anno Domini 32. M. Joseph. .. 7/6
Psychological study of Judas Iscariot.

Graves, Robert.—Proceed, Sergeant Lamb. Methuen. 8/6
A sequel to "Sergeant Lamb of the Ninth." Written round the American War of Independence.

Hemingway, Ernest.—For whom the bell tolls. Cape. 9/-
Novel of the Spanish Civil War.

Marsh, Ngaio.—Surfeit of lampreys. Collins. 8/6
Detective story.

Marshall, Bruce. — Delilah upside down. Heinemann. 7/6
Amusing fantasy by an accomplished writer.

Neumann, Alfred.—The friends of the people. Hutchinson. 10/6
Novel of the Siege of Paris in 1870, by the author of "Man of December."

O'Brien, E. J., ed.—The best short stories of 1940. Cape. 8/6
Stories by Hemingway, Saroyan, V. S. Pritchett, and others.

O'Brien, K.—The land of spices. Heinemann. 8/6
The life of an English nun.

Rhys, J. Llewelyn.—England is my village. Faber & Faber. 6/-
Sketches by a young airman, largely about the pilot's experiences and sensations.

Saroyan, William.—My name is Aram. Faber & Faber 7/6
Unusual short stories.

Saxe, H. B.—The ghost knows his greengages. Constable. 7/6
Amusing burlesque of the American gangster novel.

Storm, Hans Otto.—Three days reckoning. Heinemann. 6/-
Hard-boiled American novel dealing with the behaviour of passengers and crew in a sinking ship.

Warren, L.—Foundation stone. Collins 9/6
Lengthy historical novel, after a familiar pattern, of a family of American pioneers.

Weidman, Jerome.—The horse that could whistle "Dixie." Heinemann. 8/-
Short stories, by the author of "I can get it for you wholesale."

Wickenden, D.—Walk like a mortal. Dent. 9/6
Psychological study of an adolescent boy and his family relationships.

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